

FRENCH INDO-CHINA

them to Paris, were unsuccessful, but some such training was tial, simply because there was no place to study Buddhist lore nearer than Bangkok. To fill in this need, as well as to extract the bonzes from undue Siamese influence, a Buddhist Institute was founded at the Cambodian capital, which already had a Royal Library. When a was opened in 1935 at Pnom-Penh the educational system of Cambodia was finally given a framework, though it is not yet nearly so complete as in the Annamite countries.

Frmch Revival of the Khmer Aits

The artistic heritage of the Khmers is so obviously great that its twentieth-century decadence has been particularly striking. The crated in 1905 a museum for Khmer art prior to the thirteenth century, but its space was so limited that no new objects could be acquired. Two later a Royal Factory was started, and in 1912 a School of Decorative Arts added to it. That the proper directing impetus was lacking was shown by the presence of only ten pupils five years after its founding, of which the oldest was sixteen years of age. The Factory*s output had steadily declined, despite a quintupling of the tourist trade in very years. An art section to the Professional School of PnQia-Penfa had been created but it only attracted Annamite pupils. Albert Sanaut gave to Ms protege* Georges Groslier, the task of contemporary Khmer art. GrosHer's study of the Cambodian art character materialized in the form of a special pro- for bis new School of Cambodian Arts. He refused to adopt a art programme from France or from the Annamite

He bettered thmt it was the kck of a clientele that
 was re-
 for¹ the decline in Khmer art, and in turn that that
 was due
 to before the invasion of Western
 standards, Fonaerff
 tl had in their households, like the
 miniature
 courts of the Rciaissaiice, arttsaiKy dancers, and
 musicians, but
 to disperse these artists through the inroads
 % bed Occidental art. The nine hundred pagodas of
 Cambodk
 malady. Instead of keeping their own artists they
 now and Western bric-a-brac. By 1917
 the king
 w» the 0aly left who kept his own ofe&r, but
 even the
 art
 left to themadfteB, could not
 keep their
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